

figures. The same set of ideas and course of thought has been traced in Mexico in connection with crop interests and growth demons.¹ There also the public rites at festivals passed by imperceptible steps into dramatic representations with dogmatic meaning or magical significance.

631. Modern analogies.

The end man of the negro minstrel troupe is a modern creation like the Greek *phlyax*, for he is a buffoon of the plantation-negro type, with every feature exaggerated to the utmost, so that he is unreal and a caricature; but the exaggerations direct attention to familiar facts and display characteristic features which are a cause of merriment. The rise, development, and decline of negro minstrelsy illustrate, within our observation, many features in the history of popular comedy. It originated in fun making by the imitation of a foreign group, whose peculiar ways appeared to be ridiculous antics. Then the negro was used to burlesque and satirize the weaknesses, follies, and affectations of whites. The negro plantation hand is a type which is disappearing and interest in him is declining. He is no longer available for direct study or derived satire.

632. Biologs and ethologs.
 The *Grtokpklyax* (the play)
 passed
 to southern Italy in the fourth
 century B.C., whence it was
 trans-
 mitted to Rome and confused
 with the atellan. It became
 very
 popular, and lasted until the
 fifth century A.D.² Reich
 divides
 "the mimes into two classes:
 (i) biologs, i.e. those who
 repre-
 sent individual types, e.g. an
 unfaithful wife, an imbecile
 hus-
 -band, a fatuous nobleman, a
 physician, etc.; (2) ethologs,
 i.e.
 those who impersonate some
 feature in the mores of the
 time
 and satirize it, e.g. faith in
 miracles, fondness for drink
 or gam-
 bling, sycophancy to the rich,
 or "getting on in the world."
 This
 is a very important
 distinction and one which
 illuminates the
 connection between the
 drama and the mores.
 Socrates was an
 etholog, although not an
 actor. He spent sarcasm,
 irony, and
 humor on the ways of the
 Athenians of his time.³
 Aristophanes
 was another, Rabelais was
 another; Erasmus was an
 inferior one.
 In his *Colloquies* and *Praise of
 Folly* he is more of a preacher,
 but

¹ *Archivfur Anthrop.*, XXIX, 133.

² Reich, *Der Mimus*, 679, 682.

³ *Ibid.*, 360.